



ART SCHOOL OF BACTRIA AND SOGDIANA AS A LINK OF THE INTERCULTURAL DIALOGUE ON THE GREAT SILK ROAD

Nargiza Khasanova

Doctor of philosophy (PhD) Art Sciences, Teacher of National Institute of Arts and Design named after Kamoliddin Behzod, Tashkent, Uzbekistan

ABSTRACT

In this indicated research, the role and importance Bactria and Sogd art considered as a connecting link, and based an expression of a Great Scientist called L.Rempelya "retransmitter", late ancient legacy is revealed on the roads of Great Silk Road and also, transmission of artistic school traditions to the East.

KEYWORDS: *Hellenistic period, Great Silk Road, artistic ideas, retransmission, ancient artists, treatise "Chitralakshana", the fine arts certificate, canons, regional schools, art of miniature, compositional construction.*

INTRODUCTION

Often wonder what was in the Hellenistic period, the relations between the countries of the Far East with the countries of the Mediterranean sea, the cradle of ancient culture, and the extent of their influence on the development of civilizations. French historian Pierre Leveque, thinking about the degree of relationship between the countries on the trading routes from West to East, writes: "It is hard to imagine that in the Hellenistic period there was a more distant relation – with the steppe, inhabited by Iranians, Saka and Sarmatians, and to the East by the Huns, China[1]. And these international relationships established during the development of large distances caravans of traders and travelers who are overcoming difficulties in passing high mountain passes, and thirst in the steppes, and many other difficulties, establishing contacts with Chinese world. The author has stressed on the undisputed role and importance of Bactria in such relationships. In terms of cultural relations that took place between the countries located along the Great Silk Road, it must be emphasized that in these processes served as a connecting link not only Bactria, and Sogdiana.

MATERIALS AND METHODS

According to the sources, it is known that the inhabitants of Sogdiana differed peculiar abilities in the trade. In this sense, it is also appropriate to recall the Sogdian settlements along trade routes along the Great Silk Road. The same, exactly, gives a description of the Sogdians, and E.Pullyblank, in his

article specifically devoted to the Sogdian colonies in the territory, later called Inner Mongolia, calling them: "Outstanding traders as well as the media arts, crafts, and new religions"[2], emphasizing their role in spreading eastward - arts, crafts, and including new religions, one after another, Buddhism, Zoroastrianism and Islam. And particularly, I mean the dissemination of ideas of Buddhism and the influence of the Kushan art in the East, that is, schools of art and its canons of Buddhist iconography, to fine art of these countries. Central Asia is sometimes called a repeater of Buddhism to the East. At least can call her and relay the late antique heritage, transmitted from Bactria and Sogdiana in the era of the Kushan in the oases of Eastern Turkestan. Paintings of Miran (III–IV century's ad) in the valley of the Tarim River can be seen as a mirror, which reflected the ideas of Hellenism, handed down from Central Asia[3].

Here, it is appropriate to cite, and E.Rtveladze: "there are currently a lot of new data about the role of immigrants from Central Asia in the distribution of spiritual and artistic ideas to the far East. In particular, ... information about 15 Buddhist monks from Parthia, Bactria, Tokharistan, Sogdiana, who played a very significant role in the establishment of Buddhist schools in China. They were the first translators of Buddhist works into Chinese, erected monasteries in the ancient capital of China, Chang'an, a famous Buddhist monk Sogdian Kang-sen even drew in the Buddhism of the Chinese Emperor"[4].



In this sense, speaking about the role of Bactria and Sogdiana in the transmission of late antique heritage in East Turkestan, to put it otherwise, about their role in "relay" late antique heritage, transmitted from Bactria and Sogdiana in the era of the Kushan: ". . . wave – Yaga and other tribes that are close in culture of the Sarmatians, came at the end of the second century and marked the beginning of the Indo – Central Asian Empire, headed by the Kushan dynasty"[5] (*yuedgys* is one of the tribes of the Tocharians, known in Chinese sources "wedge", in European literature – a level). The capital of the Kushans dynasty was the Purushapura (Peshawar) – a lively town situated on the main road, between Indian and Central Asian parts of the giant of the Kushan Empire. Motivated by this Empire grew such already well-known cultural monuments of Central Asia as Taxila in Pakistan, Bagram and Hadda in Afghanistan, Airtam, Khalchayan and Deliverytime in Uzbekistan[6]. These trends continued after the collapse of the Kushan Empire. Achieved, is a prime example of traditions in the system of art schools and their canons: "the Graphic Canon is a general pattern of the existing art system, it is the law of the structure of images and the structure of the shape at the same time"[7]. In saying this it must be emphasized that the canons in those days were utilitarian in nature. Basically, they served, as now, as the development of the methodological foundations of visual literacy. Of course, the canons as a basis of visual literacy in art schools, adhered to the principles laid down in Hellenistic traditions: "For the spread of Buddhism Kushan took a big iconic building and to create the first in Gandhara anthropomorphic image of the Buddha attracted Greek masters not only local, but also subscribed to them from Asia Minor. Gandhara sculpture was mostly local, Indonesian, Greek and partly their students – the Hindus, therefore, both in content and form it overall was a mixed"[8].

According to the sources it is known that extant Hellenistic literature has books on painting or sculpture, although there is information about that: "Many of the artists of that time not only built, sculpted or painted, and wrote about art. Classical artists, such as Xenocrates and Pericles, had the works of a technical nature, devoted to painting and sculpture, similar to the writing of Vitruvius; however, these works did not survive"[9]. The fact that the Greek artists and teachers established the right technique is a way of learning which was based on the method of teaching drawing from nature. Where the canons as a basis for graphic literacy served to identify patterns of images and structure, and simultaneously to study the proportions of body parts: "Beauty lies in the proportions of parts of the body, i.e. it is the ratio of finger to finger, finger to

the fold, his – to palm, her elbow, elbow to shoulder, and all of these parts to each other, as written in "the Canon of Polykleitos" – said Galen. The same was said by Vitruvius: "...the folded nature of the human body so that the face from the chin to the top of the forehead and started the roots of the hair is a tenth of the body..." [10]. He further specifies a numeric proportionality of individual body parts. The same estimates of the proportions of the body can be found in the only extant in Central Asia treatise "Chitrakha" in India: "the rapid development of Indian art and culture has led to the emergence of a large number of theoretical and practical essays on the theory and technique of Indian painting, sculpture and architecture. Carefully designed proportions of the figures in sculpture and in painting: "the Face is divided into three parts – eyebrows, nose and chin the size of each (part) – four angula. ... it is desirable that the size of the face in length twelve Angul etc." [11]. According to Abdulfaruk Bukhari[12], masters of Bukhara school of miniatures, adhered to the canons defining numeric proportionality of body parts, in which the unit serves as a finger, identical in its proportionality proportions as that of the ancient authors, and in Citrulline.

It should be recalled that, any school, who have achieved success due to the skill and capacity of their artists, achieves the height of their achievements, through denial, to some extent, the early canons, or surpassing them. In turn, it is considered as an important evolutionary step. Above, L. Rempel commented thus: "the Development of the style changes the body structure and, ultimately, breaks and destroys the old Canon. It's "autocracy" style has a solid socio-historical basis, and in this periodic effect of style on the Canon. As if that were not changed, the features of the Canon at different stages of its development, graphic Canon in each of the epochs, is a kind of Constitution of art and its Basic Law"[13]. During the survey of current trends in the artistic processes, in each of the eras, the concept of the style of the work means the features of the method. The embodiment forms, including, and originality of approach in relation to its expression, as a means of transmission of artistic ideas, which is estimated as an input into the life something new in the spirit of the time. After the style it is naturally appearing fine "canons". This law serves to combine historical styles in the tradition, and along with this is used to determine the laws of the development of art from the past to the present: "the Concept of "Canon" in our days, give two different and like different meaning: Canon as a model for imitation and Canon – as a rule, fixing the image and structure of the form. But as a rule, expressed in the Canon, not pointless and it is precisely the pattern in which art



finds its ideal expression, both of these interpretations imply, in fact, one and the same[14].

In fact, if you look at the Canon as a basis for imitation on "sample" (V. Nikonorova[15] similarity or L. Rempel "relay"), then there will be a degree of originality monuments of Sogdian art. Unlike painting India, though, he and the other in the Hellenistic tradition, and the example of wall paintings of Eastern Turkestan, where you can watch the "Canon" was in the system of image transformation and shape as the sample issued from Central Asia.

Speaking about relations in the transmission of Hellenistic traditions in East Turkestan, and about the degree of influence styles and canons, taken from the painting traditions of the Middle East to be stated, that, deep, whose analysis of the similarity of the art of Bactria and Sogdiana East Turkestan is very limited: "In Sughd, the same way it did in Bactria (though, unlike the Kushan in Sogdian Buddhist art of influence was minimized), thanks to religious tolerance formed cultural tolerance"[16]. Besides, in Bagdah wall paintings on Buddhist iconography is not properly preserved. And the extant paintings in churches and monasteries, East Turkestan mainly consist of the stories on religious topics. In the VII century ad traveler from China Xuan Family arrived in Samarkand, left information about the existence in this city of two Buddhist temples in very poor condition. Wall paintings of Sogdiana during this period consist primarily on the subjects. On secular topics, including epic literature and historical events[17].

In fact, this E. Pullyblank feature of the Sogdians as distributors of arts and crafts, in particular, traditions, art schools equally true, as evidenced by wall paintings of the monasteries of the Far East. Probably the participation of artists from Sogd increased significantly after the adoption of the eighth-century Central Asia religious doctrine of Islam, moreover, inherent in it, iconoclastic tendencies.

Interesting and convincing observations of the Italian scholar M. Bussajli which went further in elaborating on the influence of Asian art on East Turkestan (or Central Asian) [18] which increased after the eighth century. Has taken a boost with Hellenistic traditions, and existing, thousand years history of wall painting Central Asia on the example of preserved monuments such as Ajanta in India, Khalchayan, Delverzyntepe, Fayaztepa, Toprak-Kala, Varakhsha and Afrasiab in Uzbekistan, Penjikent, Aginative in Tajikistan, Erkurgan in Afghanistan, East Turkestan - Miran, Hotan, as well as, after the VIIIth century in the East along the Great Silk Road, such as on the riverbed Saryg - Chung Cossack and Julia, Aktepe and located in the Talas valley - Ak-

Tyube (Balasagun) are bright pages of human culture.

CONCLUSION

The Sogdians were not only disseminators of arts and traditions of art schools, but also participants of cultural life in countries of the Far East, evidenced that Chinese - classic poet, calligrapher and painter Mi Fu[19] was a Sogdian in origin, and in the political arena is the founder of the state of Later Jin Shi Shougang United iron, and his last name Shea comes as an abbreviation of the city of Chach, which testify to their dedication and consistency of the Sogdians in all areas of human relationships.

And, these days, the descendants of Sogdians continue to spread the traditions of the schools of applied arts. Such ornamental paintings as carving knock, on wood and ceramics, in mosques and madrassas from Saudi Arabia to Malaysia, including in the CIS countries and Russia.

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